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Berlioz.

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BERLIOZ, HECTOR, born Dec. 11, 1803, at La Côte Saint-André, near Grenoble, France; died March 9, 1869, at Paris.

He stands alone—a colossus with few friends and no direct followers; a marked individuality, original, puissant, bizarre, violently one-sided; whose influence has been and will again be felt far and wide, for good and for bad, but cannot rear disciples nor form a school. His views of music are practically if not theoretically adhered to by all eminent composers and executants since Beethoven; and if interpreted *cum grano salis* his very words could be used as watchwords which few musicians would hesitate to adopt. Take, for example, the following sentences, written at long intervals, yet forming a sort of profession of faith, to which Berlioz clung without flinching throughout the whole of his long career: 'Musique, art d'émouvoir par des combinaisons de sons les hommes intelligents et doués d'organes spéciaux et exercés. . . . La musique, en s'associant à des idées qu'elle a mille moyens de faire naître, augmente l'intensité de son action de toute la puissance de ce qu'on appelle la poésie. . . . réunissant à la fois toutes ses forces sur l'oreille qu'elle charme, et qu'elle offense habilement, sur le système nerveux qu'elle sur-excite, sur la circulation du sang qu'elle accélère, sur le cerveau qu'elle embrasse, sur le cœur qu'elle gonfle et fait battre à coups redoublés, sur la pensée qu'elle agrandit démesurément et lance dans les régions de l'infini: elle agit dans la sphère qui lui est propre, c'est-à-dire sur des êtres chez lesquels le sens musical existe réellement.' ('A travers chants,' p. 1.)

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters; a most ardent nervous temperament; a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect, of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last, from the 'Overture des Francs Juges' and the 'Symphonie fantastique' to 'Les Troyens,' Berlioz strove to widen the domains of his art; in the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally, nay perhaps frequently, sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting, nor less astonishing.

Berlioz was one of the most uncompromising champions of what, for want of a better name, has been dubbed 'programme music.' In his 'Symphonie fantastique' with its sequel 'Le Léo,' and in 'Romeo et Juliette,' elaborate efforts are made, by means of programmes and

superscriptions, to force the hearers' imagination to dwell on certain exterior scenes and situations during the progress of the music; and these efforts, it must be confessed, are not always successful. One either loses the musical thread and has to fly to the programme for explanation, or one dreams of the programme and misses the music. The really perfect specimens of Berlioz's instrumental works are in truth those in which the music speaks for itself, and the programme or superscription may be dispensed with. Such are, for instance, the 'Scène aux champs' and the 'Marche au supplice' in the 'Symphonie fantastique,' the 'Marche des Pèlerins' in 'Harold,' the Overtures to 'King Lear,' 'Bevenuto Cellini,' 'Carnaval Romain,' 'Le Corsaire,' etc.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, the exceptional means employed for exceptional ends—in a word, the colossal, cyclopean aspect of certain movements, such as the 'Judex crederis' of his 'Te Deum,' or the 'Lacrymosa' and 'Dies Iræ' of his 'Requiem,' are without parallel in musical art. The originality and inexhaustible variety of rhythms, and the surpassing perfection of his instrumentation, are points willingly conceded even by Berlioz's staunchest opponents. As far as the technique of instrumentation is concerned it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and again his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are uniformly successful.

French art can show nothing more tender and delicately graceful, more perfect in shape and diction than certain of his songs and choral pieces—the duet between Hero and Ursule, 'Vous soupirez Madame,' from 'Béatrice et Benedict,' and single numbers among his 'Nuits d'été' and 'Irlande.' Nothing more touching in its simplicity than 'L'adieu des bergers' and 'Le repos de la Sainte Famille,' from 'L'Enfance du Christ.'

But there is a portion of Berlioz's works from which many of his admirers, who are certainly not open to the charge of being musical milkops, recoil with instinctive aversion. One must draw the line somewhere, and the writer would draw it on the hitherside of such movements as the 'Orgies,' which form the finales of the 'La Symphonie fantastique' and 'Harold en Italie,' or the chorus of devils in the 'Damnation de Faust.' Bloodthirsty, delirious passion such as is here depicted may have been excited by gladiator and wild beast shows in Roman arenas; but its rites, whether reflected through the medium of poetry, painting, or music, are assuredly more honored in the breach than the observance. On the other hand, it cannot be overlooked that these same reprehensible pieces contain some of their author's most astonishing technical achievements.

No musician, unless he writes for the stage, can hope to live by his compositions in France;

accordingly Berlioz was driven to the dubious 'métier' of beneficiare—to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, 'feuilletonism.' A note of bitter complaint at the tortures hardly to be borne which the 'compte rendu' on matters musical he furnished weekly during a space of twenty years for the 'Journal des Débats' entailed on him, runs through all his prose. These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; whilst the perfection of style and graphic narrative of his *Mémoires* have proved him the equal of the best modern prosateurs. Frenchmen only can say whether or not his verse is likely to live by its own merits, apart from the music to which he wedded it, in 'L'Enfance du Christ,' 'Béatrice et Benedict,' and 'Les Troyens.'

Berlioz knew the principal works of Beethoven, Weber, Spontini, Mozart, in every respect, down to the smallest details, by heart, and he has always and very frequently spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine; music however so engrossed him that, though he attended lectures and tried hard to overcome his repugnance to the dissecting room, his anatomical studies came to nothing, and he entered the Conservatoire as a pupil of Lesueur, after a violent quarrel with his parents, who stopped supplies and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre, Le Gymnase Dramatique. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's 'classe de contrepoint,' he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments (the 'Overture des Francs Juges' and the 'Symphonie fantastique,' which he wrote whilst a pupil at the Conservatoire, are more than sufficient to show that he was then already the master of his masters, Cherubini of course excepted), it was only after having been repeatedly plucked that he was permitted, on the fourth trial, to take a prize for composition. In 1828 he took the second, and at last, in 1830, with the cantata 'Sardanapale,' the first prize—the 'Prix de Rome'—to which is attached a government pension, supporting the winner three years at Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale. The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height—is minutely told in his 'Mémoires,' published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper and ungovernable jealousy she was

subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how she fell from her carriage, broke a leg, and could act no more; how her losses as the manageress of an unsuccessful theatrical venture crushed him, and how they ultimately separated; Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance by Paganini, who, after hearing the 'Symphonie fantastique' at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France, and Parisians were curiously surprised at the success of his long 'Voyage musical,' when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the 'New Philharmonic Concerts' at Exeter Hall, and in the following year, on June 25, he conducted his opera 'Benvenuto Cellini' at Covent Garden.

He tried, in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the Legion d'Honneur were the sole distinctions that fell to his lot.

His published works, few in number but colossal in their proportions, are as follows:—

- Op. 1. Overture de Waverley.
- Op. 2. Irlande; 9 mélodies pour une et deux voix sur des traductions de Thomas Moore.
- Op. 3. Overture des Francs Juges.
- Op. 4. Overture du 'Roi Lear.'
- Op. 5. 'Grande Messe des Morts' (Requiem.)
- Op. 6. 'Le 5 Mai.' Chant sur la mort de l'empereur Napoléon, pour voix de basse avec chœurs et orchestre.
- Op. 7. 'Les nuits d'été.' Six mélodies pour une voix avec orchestre ou piano.
- Op. 8. 'Rêverie et caprice.' Romance pour le violon avec orchestre ou piano.
- Op. 9. Le Carnaval Romain, Overture Caractéristique.
- Op. 10. Grand Traité d'Instrumentation et d'Orchestration modernes. Avec supplément 'Le chef d'orchestre.'
- Op. 11. 'Sarah la Baïnoise.' Ballade à trois chœurs avec orchestre.
- Op. 12. 'La Captive.' Révérie pour mezzo soprano avec orchestre.
- Op. 13. 'Fleurs des Landes.' Cinq mélodies pour une voix avec piano.
- Op. 14. 'Episode de la vie d'un artiste.' Symphonie fantastique en cinq parties.
- Op. 14 bis. Lelio, ou Le retour à la Vie. Monodrame lyrique, 2e partie de l'Episode.
- Op. 15. Grand symphonie funèbre et triomphale pour grande harmonie militaire, avec un orchestre d'instruments à cordes et un chœur ad libit.
- Op. 16. 'Harold en Italie.' Symphonie en 4 parties, avec un alto principal.
- Op. 17. 'Roméo et Juliette.' Symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral.
- Op. 18. 'Tristia.' 3 Chœurs avec orchestre. (Méditation religieuse, Ballade sur la Mort d'Ophélie, Marche funèbre.)
- Op. 19. 'Feuillets d'Album.' 3 morceaux de chant avec piano.
- Op. 20. 'Vox populi.' Deux grands chœurs avec orchestre. (La menace des Francs, Hymne à la France.)
- Op. 21. Overture du 'Corsaire.'
- Op. 22. 'Te Deum,' à trois chœurs avec orchestre et orgue concertants.
- Op. 23. 'Benvenuto Cellini.' Opéra en trois actes. Paroles de Leon de Wailly et August Barbier. (Partition de piano. Paris, Choudens.)
- Op. 24. 'La Damnation de Faust.' Légende dramatique en quatre parties.
- Op. 25. 'L'Enfance du Christ.' Trilogie Sacrée. 1. 'Le songe d'Hérode.' 2. 'La fuite en Egypte.' 3. 'L'arrivée à Saïa.'
- Op. 26. 'L'Impériale,' cantate à deux chœurs et orchestre.
- 'Le Temple universel.' Chœur à quatre voix et piano.
- 'Prière du Matin.' Chœur à deux voix et piano.
- 'La belle Isabeau.' Conte pendant l'orage, avec chœur.
- 'Le Chasseur danois.' Pour voix de basse avec piano.
- 'L'Invitation à la valse de Weber.' Orchestration.
- 'Marche Marcelline' de L. de Meyer. Orchestration.
- 'Recitatives' pour 'le Freischütz.'
- 'Béatrice et Bénédict.' Opéra en deux actes imité de Shakespeare. Paroles de Hector Berlioz. (Partition de piano. Paris, Brandus.)
- 'Les Troyens.' Poème lyrique en deux parties: (1) 'La prise de Troie.' (MS.) (2) 'Les Troyens à Carthage.' (Partition de piano. Paris, Choudens.)

Besides the 'Traité d'Instrumentation,' with its sequel 'Le chef d'orchestre,' included above amongst his musical works as Op. 10, the subjoined literary productions have been issued in book-form:—

- Voyage Musical. Memoires, comprenant études sur Beethoven, Gluck ses voyages, etc., 1803-1865. et Weber, 2 volumes. Par. Paris, 1870.
- 18, 1844. Historiettes et Scenes 1853. Les musiciens et la musique; 1859.
- Les grotesques de la musique. Advertised by M. Levy freres in 1872, but not yet published.
- A travers chants; 1862.

The Bach Choir in London.

After the success achieved with J. S. Bach's colossal Mass in B minor, by the Amateur Society of ladies and gentlemen in 1876, and again last year, it was easy to believe that their labors would not stop at that point. Accordingly, they have appeared before us in St. James's Hall with a concert—first of three, the opening section of which comprised Nos. 1, 2, and 3 of the *Christmas Oratorio*—which, for the most part, is quite as jubilant in expression as the *Passions* according to Matthew and John are the contrary. The dissimilarity of the themes may well account for this; and Bach knew how to represent consolation in music as well as to represent grief and penitence. To ordinary hearers the *Christmas Oratorio* must essentially always exercise more charm than those graver embodiments of the Passion, of which, although four are believed to have been written by the Thuringian master, only two ("Matthew" and "John") are known. From the very first chorus, "Christians, be joyful," we feel as if in another element; and though, as Professor G. A. Macfarren intimates in an exhaustive essay on the subject, "the manner is the same" (being Bach's manner), "the character is essentially different." In short, while with the *Passions* we are depressed, with the *Christmas Oratorio* we are enlivened. But it would be superfluous to discuss further a theme so familiar to amateurs and musicians inclined to dive beneath the mere surface of things. Bach's faculty was such that, as has been hinted, he could not only treat cheerful subjects just as well as he could treat grave, but—take, for instance, some of his instrumental music—comic themes as well as serious. He was more or less of an eclectic, as his *suïtes*, containing innumerable *gigue*s and other lively dances, prove. Thus his occasional bidding to his gifted sons, Friedemann and Emmanuel (two children among many), "Come, now, and let us go and hear the pretty tunes at Dresden"—where Hasse, by the way, was writing operas—is perfectly in consonance with his substantially grave and patriarchal character. If Bach studied Vivaldi (composer of the "Cuckoo concerto") in his earlier time, he may well have consoled himself, in moments of leisure, with Dresden, Hasse, etc. The real fact is, that it did the stern old contrapuntist good, and was of no small advantage to his sons, both Friedemann and Emmanuel, though it brought John Christian Bach, whom Mozart used to call the "English Bach," down to the level of the most trivial writers for the clavier—ultimately set aside by that same Mozart. About the general performance of the first half of the *Christmas Oratorio* (which, it is to be hoped may be succeeded by the second), we have little to say except in praise. These vocal amateurs evidently work with zeal during the intervals, and the assistance they obtain from certain members of the choir of St. Paul's Cathedral, though doubtless valuable, is, after all, but a straw in the balance. Herr Otto Goldschmidt is a hero at his post, and labors *con amore*; while the occasional presence of his distinguished lady in one of the foremost choral benches can be only calculated to incite the amateur singers to increased exertion. Herr Goldschmidt has also an excellent orchestra (with Herr Ludwig Straus as leading violin) under his control, and this, in such intricate music as that of Bach, is of no small importance. The leading solo singers, Miss Mary Davies, Mme. Patey, Mr. Shakespeare, and Herr Henschel, all went to their task with right goodwill. Mme. Patey was everywhere irreproachable, and never sang anything more perfectly in our remembrance of her career than the truly Orphean melody, "Slumber, beloved, and take thy repose." Mr. Shakespeare, in the very trying air, "Haste ye shepherds," with many passages better fitted to an instrument than to a

voice, (Bach, unlike Handel and Mozart, but something more like Beethoven, in his latter works, had occasionally little consideration for that human instrument), proved successfully what an advantage it is to be a musician, in addition to being a singer. Every passage told—for every passage was distinctly enunciated. Mr. Shakespeare was cleverly accompanied in the flute *obbligato* part by Mr. Svendsen, as was Herr Henschel by Mr. T. Harper in the trumpet which gives character to the air, "Mighty Lord," sung by the German bass with an intelligence that proclaimed him a genuine adept in the Bach school. The chorus, efficient more or less from beginning to end, deserves especial note for its forcible and effective execution of the superb hymn of thanksgiving, "Glory to God in the highest." The chorales, without exception, were impressively given, more particularly that known as "Vom Himmel hoch," set three times to different words in the first parts of the oratorio, and "For us to earth He cometh poor," in which the sopranos of the choir are chiefly engaged. We should also have mentioned Mme. Patey's air, "Keep, O my spirit," in which not only the singing of the lady, but the execution of the violin *obbligato* by Herr Strauss, was irreproachable. To conclude, the first three sections of the *Christmas Oratorio*, thus performed, only raised a strong desire to hear the last three with the same executants. The second part of the concert included Schumann's *Neujahrslied* ("New Year's Song") for chorus, solos, and orchestra, in which Miss Mary Davies, Madame Patey, and Herr Henschel were the leading singers; the late Samuel Sebastian Wesley's superb eight-part anthem, "O Lord, Thou art my God," with vocal solos and organ accompaniment (Mr. Thomas Pettit); and Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," another piece of ingenious eight-part vocal writing, for chorus, with orchestral accompaniment. Schumann's work (a posthumous publication), is full of charm and spirit, like almost all he has written, but can hardly be ranked among his most genuine inspirations; Wesley's anthem, in which three of the chief singers were joined by Messrs. Frost, Beckett, and Kempton, in the sestet, "For this mortal must put on immortality," contains a final chorus, "And that day it shall be said," which might have been signed "Handel;" while the Psalm of Mendelssohn may take rank with anything of its kind existing. This was the last piece in a concert brimful of interest, all the more so because of its variety; and we were only sorry to observe that so many of the audience left the hall when the first piece in the 114th Psalm had already begun. Mr. Otto Goldschmidt conducted the performance from first to last with the skill and intelligence of a thoroughly practised musician. The Bach choir has begun well again, and there is every hope that it may go on steadfastly in the path it has thus struck out for itself. Such "amateurs" are welcome.

The able and scholarly adaptation of the words in the German original, by the Rev. Mr. Troutbeck, demand hearty recognition, as also does the discreet and able manner in which Mr. Ebenezer Prout has fitted some of the old orchestral parts to modern use.—Times.

An Italian View of Verdi's Requiem.

(From *La Gazzetta Musicale*, Milan, May, 1874.)

The principal impression remaining, after we have listened religiously to the new masterpiece, is everywhere the same, and we have seen it piercing through all the lyric outbursts in the notices and criticisms published both by home and foreign papers; this is a mass not resembling other masses; it has a physiognomy of its own. At every page, even when the inspiration becomes entwined in the sinuosities of the fugue, we hear people say: "Ecco Deus! Behold Verdi!" The sacrilegious may cry out scandal, because they wish even genius to put on the black cassock, and enter the flock of imitators; they vociferate the most holy maxim that: all are equal before plain-song. But, to everyone who does not feel round his head the iron circle of certain consecrated maxims of formalism, it is clear that this is the grand merit of the new mass, and that Verdi could not have done, and ought not to have done, otherwise.

An excellent critic, Sig. Filippi, has gone so far in maintaining this principle as almost to twist into something deserving censure what ought to be regarded worthy of the highest praise. He justifies the dramatic form in Verdi's sacred composition by uttering the following trifle: the religious senti-

ment of yore no longer exists; the blind and brutal faith of former days has disappeared. But this is not true; religious sentiment does fortunately still exist, and too much, also, among the immense majority of the ignorant, exists the blind and brutal faith of the ninth century. What has disappeared, at least for those who think, is the veneration of form and of the ritual; the substance of religion remains rooted in the hearts of all, even in the heart of him who doubts in order not to let his reason lie idle, only ceremonies have lost their prestige; the gods are not leaving us, as an impatient chronicler has hastened to tell the world; it is the priests and the monks who are doing so; the mist of all time remains; churches and monasteries are shaken, but there is left the azure dome, in which the stars perform the solemn ritual of ages. Religious songs, which originally were dull, monotonous, heavy, oppressive by their length, and careless about any accent save the accent of solemnity, have been gradually transformed, and, so to speak, humanized. And this reformation was not begun to-day, systematically, from a spirit of philosophic rebellion, and out of antagonism to religious worship, but begun ages ago from the very nature of things; the day on which the choruses of the faithful replied from the naves to the priests, there was heard the first piercing cry, the first accent of real grief, and the first cantilena made open war upon plain song. This solemn but empty style was, it is true, adapted to the ceremonies of the priests; it was, like other things, a part of the ritual, and had, of course, to be incomprehensible like all the other forms of a faith which cannot be understood; the majestic and imperceptibly modulated vociferation must have seemed a strange dialogue between God and the priest; it was, at all events, a strange kind of music. The great musicians who wrote real music for masses, psalms, and so on, diverged from this mysterious style; in the accents of Palestrina are the movements of suffering humanity.

Now-a-days, formalism, the greatest strength of the Roman Catholic religion, has felt the blows of philosophy; it has been shaken by the heresies of revolution, and discredited by the puerile stubbornness of its own defenders; the measured music of other days has no longer sufficient strength to make itself honored, just as it never had authority in matters of feeling or aesthetics. But this does not mean that there were formerly two kinds of music, and that the music of the church must necessarily be opposed in form and feeling to the other, as is pretended by some who deal out aesthetics like pills.

For everyone who reasons with his own brain, for everyone who, not satisfied with existing authorities, attributes to traditions their just value, and seeks in the past only the method of unfolding the present, and a reason for greater independence in the laws of the future, music is one and the same, that is to say: inspired, learned, elegant, and affectionate, according to the mind which creates it, but it is free and unshackled; if it is joined to words, seeming to interpret, comment on, and illustrate it, such unique music corresponding to the unique type of the beautiful is called dramatic music. I could easily cite a hundred examples of sacred music of this kind in the operas of the modern repertory. The pages of *Le Prophète*, of *Faust*, of *L'Africaine*, of *Aida*, of *La Juive*, of *Mosè*, and of numerous other scores which, to save space, I will not name, are plainly stupendous examples of music which is, at one and the same time, sacred and dramatic.

And what more solemn and grandiose drama can there be than a mass for the dead?

The voice which invokes eternal peace for the Departed, which foretells the tremendous day of judgment, which announces and describes the opening of the tombs at the sounds of the trumpets, and the astonishment of death and nature, and the groans of the guilty, and the majesty of the Judge, and the damnation of the rejected—that voice finds accents which vibrate in the human heart, be it Roman Catholic or not Roman Catholic, because it represents to the mind the obscure enigma of another life which is the base of every religion. No, the modern drama, with all its allurements, with all its febrile excitement of adulteresses, and all the race of bastards in their train, was never more effective than this same voice. Materialists alone (and genuine materialists are rare) may smile at such fancies, but all the rest of the human race, to whatever religion they may belong, must feel its mysterious fascination.

What has Verdi done? In the first place he has

not departed from the traditional forms, except in so far as was requisite to profit by the increased power of the orchestral elements; but, making frequent use of the classical form of the fugue, and investing primitive counterpoint with renewed youth, at one time he has not scrupled to interrupt the fugue with an orchestral outburst, on which is the impress of his genius, and, at another, to give the counterpoint caressing and elegant forms corresponding to his taste as an artist; we have form, but not form only; the idea predominates; it has entered the old garments, and so adapted them round its body that they appear something new, which affords cause for scandal to the clericals. What would have been said to the author of *Aida*, if, when giving us a mass, he had restricted himself to the orchestral resources of the famous time of Palestrina, as a mark of homage to the so-called classicism of that giant, who, in his own day, was assuredly looked upon as an innovator by sundry fanatics for the Gregorian chant?

It is time to come to an understanding, if we would arrive at any really practical and useful result. The musty distinctions between music for the church and music for the stage are merely verbal distinctions, with no other foundation than the locality of the performance; good sense and aesthetics have nothing to do with the matter. As regards its merit, music admits of no classification beyond that of Rossini: beautiful or ugly; unless it be this one: dramatic or not dramatic, that is, well-adapted, or ill-adapted to the words and to the situations.

To come to the particulars of Verdi's new masterpiece, I believe I may at present assert, with the consciousness of bestowing the greatest praise upon the composer, that the whole of his music is eminently sacred and dramatic.

Listen to the 'Requiem': it begins with a most gentle whispering of the violins; to this succeed solemn and murmuring voices, which, when they sing the praises of the Lord, respond to, and follow, each other; here we have the classic fugue, but with what shrewdness and dramatic appropriateness employed! Then the four principal voices implore pity in the 'Kyrie,' alternately taking up the invocation, in the midst of a delicious orchestral movement.

It is the day of wrath; this is announced by the brisk snatches of the stringed instruments accompanied by the dull thunder of the big drum; then, in the track of these voices of nature, which is being rent asunder, there succeeds the long and continuous cry of humanity awakening to its immortal destiny, a cry which is simultaneously terror, wonder, desire, and affrighted anxiety. This first part of the 'Dies Iræ' is really something extraordinarily effective. In the 'Tuba mirum,' the orchestra describes graphically the grandeur of the day. The trumpets of the Judgment re-echo from all sides; their sounds combine with, or are opposed to, each other, till they become overwhelming, and, when this wild tumult has ceased, the voice of the bass is introduced to describe the stupor of astonishment felt by nature and by death at the sight of those who have risen again. The description of this astonishment is accomplished by means of certain intervals between one word and another, and I do not know which is the greater, the effect itself or the simplicity of the means by which it is obtained. This is succeeded by another most admirable fugue on the words: 'Liber scriptus,' and then begins the most harrowing part of the 'Dies Iræ.' The following short trio is full of melancholy; grand is the effect of the quartet and chorus, 'Rex tremendus,' and stupendous the 'Recordare,' in the form of a duet between the soprano and the mezzo-soprano; the prayer to Jesus could not have found more expressive accents; the lamentation of the sinner in the tenor solo is most touching, and forms a grand contrast with the 'Confutatis maledictis,' which the bass, Maini, hurls forth with the impetuosity of an implacable inquisitor, or of a Mephistopheles seizing his prey. In the 'Laetymosa' we first hear once more the descriptive orchestral movement, and then the stupendous epic closes with the quartet once again invoking pity and peace. Each of the parts of which we have given an idea is in itself most admirable; but we have here to do not merely with the beauty of Verdi's conception; the sublimity of the work consists in the harmony of all the parts when taken together, in the profound sentiment which predominates in it from beginning to end, and in the philosophy, neither niggardly nor petty, with which every *terzina* is musically colored; every phrase, pronounced; and every word, underlined.

The 'Dies Iræ' is followed by the Offertorium, 'Domine Jesu.' I must direct attention in this piece to the words which refer to the archangel Michael, and which are expressed by a phrase containing a most suave aspiration, and intense, yet timid desire, accompanied by an exceedingly soft movement of the violins. The second part of the Offertorium is undoubtedly, by its simplicity, one of the most solemn pages of the work. The offering-up of the sacrifices and of the prayers is effected by one of those indeterminate phrases as vague as the mystic sentiment which dictates them.

Some one has said and written that there occurs in the 'Sanctus' a movement almost choreographic in character; I kept both my ears wide open, but I still was deaf; not only did I hear nothing choreographic, but I should be very much astounded if any ballet-master ever succeeded in making his gauze-skirted troops execute pirouettes to such music; if he succeeded, for we must not be sceptical as to choreographic talent, I should say: bravo. Lastly, the 'Sanctus' is nothing else than a fugue difficult to perform, but cheerful and light in character, as becomes the piece which sings the glory of Heaven. The 'Agnello di Dio' would tame even wolves; it is a simple phrase, first sung by the soprano and the mezzo-soprano together, and then repeated by the chorus, but it has delicately blended effects of piano and *pianissimo*, so elegant and pleasing, and an interrupted cadence so fascinating, that the public had to make an effort so as not to break out into applause. The third time the phrase is executed, the accompaniment of the flutes, and the charming design of the violins are wonderful.

In the 'Lux æterna,' which is a short and exquisite trio, I remarked among its many gems, a graceful movement of stringed instruments, first introduced at the words 'Luceat æs,' and which is really like a tremulous flash of light cast across the shades of the Infinite.

All agree in saying that the 'Libera me' is a grand piece, and would alone suffice to establish the reputation of its composer as a great master; very effective here is the monotonous psalmody first sung by the soprano and then repeated in an undertone by the basses; dramatic and harrowing is the motive of the soprano, trembling at the thought of the wrath to come. We then hear again, for the third time, the rumor of the last catastrophe which shall befall the world, and then we hear the 'Requiem,' finally the invocation: 'Libera me' recurs once more. It is a picture of grand proportions, comprising the whole epic of death; in this grandiose part, Verdi, from whom so much was expected, has surpassed all expectation.

Verdi's "Requiem Mass."

(From the Boston Daily Advertiser, May 2.)

The Requiem Mass of Signor Giuseppe Verdi, which, in compliment to the memory of his friend, Signor Alessandro Manzoni, the Italian poet and novelist, was named by him "The Manzoni Requiem," is the latest important work given to the world by the most popular lyric musician of the day. Its performance throughout Europe has excited great enthusiasm, and there have been few instances in musical history of a work of its character so quickly commanding equal admiration. Of course, it has encountered adverse criticism. Von Bülow called it an opera "in ecclesiastical costume." But this witty epithet might have been applied, with equal [?] truth, to the Requiem of Mozart. Verdi's long experience in the theatre would naturally lead him to express himself by means more familiar to the footlights than to the altar, though it be a service for the dead which inspires his pen. The Requiem is dramatic in exactly the same sense as Rossini's *Stabat Mater* is dramatic. Verdi's work may also be fairly judged by the same rules which one would apply in considering the artistic merits of the dramatic portions of an oratorio by Handel or Mendelssohn. It is the dramatic and human element which gives to the best-known oratorios of either—except "The Messiah"—their vivid character. Without this element, developed and emphasized by every means known to the musician, it is a question if they would have so long held their positions in the world of art. It was a saying of Ballot, the violinist, that "it is not enough that the artist should be well prepared for the public; it is also necessary that the public should know what it goes to hear." It is with that idea in mind that the following description of Verdi's Requiem—it makes no pretence to being an analysis—is submitted. We only regret our inability to present quotations. One may as well hope to suggest

the rose's fragrance in the cabalistic formula of the laboratory, or tell the glories of autumnal sunsets in a paint-merchant's inventory, as in words alone to describe the beauty of a melody.

The Requiem begins quietly enough. The strings play a half-dozen bars of a simple melody in A-minor, then the male voices chant "Requiem," in open fifths, the female voices repeat the refrain, and all unite on "Requiem eternam," chord of E-major. The strings continue in a movement full of tenderness, and the sentence, "Dona eis Domine," is finished, in syncope phrases, by the sopranos. The full chorus breathe the prayer, "Et lux perpetua;" the key, now A-major, is gradually modulated into A-minor as "luceat eis" is whispered by the separate voices, and from that into F-major, leading into "Te decet hymnus," whose beginning is canonic in form. The time is slightly accelerated in this movement, which is sung without accompaniment, at first forte, but with diminished force at the end. The initial movements are then repeated, with some unimportant changes. "Kyrie eleison" is a complicated chain of imitations in A-major, whose subjects are first given out as solos, and dependent parts are also assigned to the soloists during the choral delivery, which leads us to think that Verdi did not originally intend the choral force to be of much greater proportions than is commonly employed in European opera houses. The orchestral accompaniment seems to confirm this thought. There are long passages, with such directions as *leggerissimo*, *staccato*, and *planissimo*, constantly reiterated. The orchestration of the entire work, it may be said here, is extremely rich and effective. Verdi has divided the great medieval hymn "Dies ira" into nine movements, which are, however, so linked together as not to disturb the continuity of thought which distinguishes this wonderful poem. Crashing chords (G minor) repeated four times, preface the entrance of the chorus. All of the instrumentation at this point is of the most intense and exciting sort. The trilling trumpets seem to picture forth the flaming horrors of the day of wrath. Though the composer introduces a second theme, it is not, apparently, for the sake of contrast. It rather adds to the intensity of the movement. There is, however, a gradual *diminuendo*, beginning with the second theme, whose form is repeated in the accompaniment, while the chorus whisper, as though hushed in awe, "Dies ira," which is heard again in the bass of the accompaniment to *Quantus tremor*, sung by the chorus, in unison, *sotto voce*. As its last syllable is uttered the trumpets begin a flourish, which, gradually *crescendo* in force, and *animando* in movement, leads to "Tuba mirum." It is the line "Coet omnes ante thronum," which, we presume, suggests to Verdi the idea of posting these trumpets—eight of which are prescribed in the score—at various points, even directing that one pair be invisible. These trumpet calls and answers are reiterated all through the chorus, and do not cease until the last word of the verse is sung. *Mors stupebit* is sung by bass solo. The bass drum played with its braces slackened, the stroke being given on the unaccented parts of the measures, produces here a weird and solemn effect.

Verdi originally wrote a fugue for "Liber scriptus." It afterwards being considered desirable that Mme. Waldmann should be permitted an opportunity to display the resources of her extraordinary voice, a solo movement was substituted. The melody (D-minor) is of great beauty. From time to time the chorus whisper in unison, "Dies ira." Violin arpeggios succeed the solo, leading to a reprise of *Dies ira* (second theme), the concluding measures of which, slowly dying away, prepare the ear for the beginning of the *Adagio* (the key still remaining G-minor), set in the form of a trio (two sopranos and tenor) for "Quid sum miser." The most prominent portions of the accompaniment for the trio are given to the wood wind, clarionets playing sustained tenes against persistent arpeggios by the bassoons. Simple, dignified and graceful are epithets properly applicable to this movement. Without warning the basses of the chorus burst forth "Reverentem majestatem," in unison with trombones. A fine effect is produced here by means of a contrast between the *f* of the basses and the answering voices (*pp*) of the tenors. The melody set for "Salve me" is very beautiful and expressive, and great skill is shown in the modulations by which it is passed from one to another solo voice. The movement (*Adagio maestoso*) begins in C-minor, but the changes of tone are incessant, and it finally ends, in accordance with the signature (established about midway), in C-major. Another fine melody succeeds, without change of tone or movement, for the duet (two sopranos) "Recordare," an interesting, clearly written movement, in F-major. The string quartette and horns furnish the accompaniment, and at the end of each phrase of the first theme one hears three notes on the dominant, uttered

by wood wind, producing a wonderfully bright effect. "Ingenio" and "Qui Mariam" are for tenor solo. The melody of the latter (the former is *quasi-recitativo*) is very expressive, but greater expression will be found in the accompaniment. A chromatic rush at the end carries the key from E-flat to E-natural, and the bass solo, "Confutatis" (marked *andante*) follows. This aria is more passionate, in both vocal and instrumental score, than either of the solos that have preceded. A vivid effect is produced at the reception of "Confutatis maledictis" by the use of chromatic scales in contrary motion. The cadence at the close is interrupted before reaching its anticipated close by the orchestral crashes which precede "Dies ira," the first theme of which is repeated, followed by an ending not before employed. The strings complete the movement and, by degrees, prepare the way to a new key (B-flat minor), and "Lachrymosa" (marked *largo*) is begun by the soprano. Great ingenuity is displayed throughout the piece in modulations, and contrasts of major and minor keys. Above the dirge-like themes—in whose enunciation the chorus participate—the solo soprano utters a plaintive, syncope melody, the violins emphasizing the effect. The expression of grief, which is in the highest sense dramatic, comes to an end, and "Pie Jesu" is sung, first by the four soloists, without accompaniment, and closed by the quartette and full chorus. "Dona eis requiem, Amen," by all the voices in unison, and the full chord of B-flat major, repeated *pp* by the orchestra, brings the hymn to a close.

"Domine Jesu" is for solo quartette. The principal theme is very graceful, and is first given out by the strings. It is in A-flat, marked *andante mosso*. There are several strongly marked contrasts of key, rhythm and movement in the course of the piece, "Quam olim" being headed *allegretto mosso*, while "Hostias" becomes an *adagio*. "Quam olim" begins like a canon. A remarkable effect is produced by descending chromatic scales at one point. A very grave and serious melody is that set for "Hostias." "Sanctus" (marked *allegro*) is a bright and stirring fugue for double chorus, led in by trumpet calls and loud vocal proclama, thrice uttered, of *Sanctus*. At "Hosanna" the movement takes on the dignity of a chorale, so far as voices are concerned. The accompaniment is exceedingly brilliant at this point.

"Agnus Dei" begins with a melancholy melody, sung by two sopranos, in octaves, without accompaniment. The chorus repeat the melody, also in unison, accompanied by strings and wood-wind. The entire movement is notable for its calmness, a calmness which is not disturbed by the repetition of the subject by the chorus in three-part harmony. "Lux eterna," first for soprano, tenor, and bass, has for accompaniment the string quartette, below whose continued tremblings are heard some deep chords from the brass. A portion of this piece is unaccompanied, and there is a fine effect produced by the use of the great drum. The end of the prayer is slowly breathed forth against rapid arpeggios for flutes. "Libera me" is begun by soprano *sensu misura*, continued by chorus. "Dum veneris," soprano solo, succeeds a melody of great power, and at its close there is a prolonged pause. The orchestra again gives warning of *Dies ira*, which is repeated by chorus. The voices take the places of the instruments in a repetition of the first movement of the mass (*Requiem*, etc.) Again there is silence. The soprano repeats "Libera me," which serves as introduction to a long fugue in C-minor, set to the same words with whose last episode the voice of the soprano interweaves her touching prayer. The second theme in *Dies ira* is heard in the orchestra. *Libera me*, etc., is intoned by the soprano, the chorus accompanying in voices just removed from silence: *Libera me*, *Libera me*, repeat all the voices, in the softest unison. It is the last sound.

It would be an easy matter to point out the motives and methods of treatment which have something in common with the works of other composers. Their enumeration, however, would not materially enlighten the reader as to the beauties or peculiarities of the mass. So far as Verdi's own characteristics are concerned, it is enough to say that it is the style used with such signal success in "Aida" which has been employed in the mass. Points of resemblance to earlier and more familiar works are by no means frequent or striking. One feature, especially notable, is the difference of treatment at each repetition of a motive, by a variation or addition of harmonies, or of instrumentation, or in the ending.

The history of the mass is briefly as follows: It was first sung at Milan, in St. Mark's church, on the first anniversary of Manzoni's death, May 22, 1874. Several performances were then given at La Scala. It appeared in Paris at the Opera Comique, June 8, following. The Parisians were permitted several opportunities to hear it at this house during that summer and the next spring, as well as during the spring months of 1876 and 1877 at the Salle Ventadour. It was soon heard at Vienna and at the Gewandhaus, Leipzig. Ferdinand Hiller produced it at the Cologne festival of last summer. It has had a triumphant career through the British Isles ever since its production at the Royal Albert Hall in 1875, and has even been sung at St. Petersburg. It was first heard on this side of the Atlantic, October 25, 1874, at St. Ann's church, New York. Its first performance with orchestra was given at the New York Academy, November 17, 1874, by the artists of Mr. Max Strakosch's troupe. Three performances were given in 1877 by the Beethoven Society of Chicago, the last two being with orchestra. Mr. George E. Whiting included a large portion in the service arranged by him in honor of the late Pope, at the Church of the Immaculate Conception, in February last. Some of the solos have been sung on other occasions at this church, as well as at concerts in the Music Hall.

Hermann Kuester.*

On the 17th March, there died at Hereford a distinguished musical scholar, H. Kuester, Musical Director and Court Cathedral Organist, Berlin. Born the 14th July, 1817, at Templin in the Uckermark,

* From the *Neue Berliner Musikzeitung*.

he received his schooling at the Gymnasium of Prenzlau. He was intended for a theological career, but his natural inclination soon attracted him to music; it was from Christ. Koch, Cantor in his native town, that he took his first lessons on the piano and organ; he then found a means to play the organ in public, and tried his hand at composition. The inauguration of the organ in Liebenwald afforded him an opportunity, through his brother-in-law, the Cantor, of composing a psalm for the ceremony. He attended the performance, and was urged by A. W. Bach, Musical Director of Berlin, to devote himself entirely to music. This deciding him, he proceeded to Berlin and became a student of the Royal Institute for Church Music and of the Royal Academy of Arts. In the theory of music he enjoyed the instruction of Rungenhagen and Professor A. B. Marx, while he studied piano-forte-playing under Ludwig Berger. At the public meetings of the Academy various prizes were awarded him, and several of his compositions executed. In the year 1845, he accepted the offer of the musical-directorship at Saarbrücken, but returned in 1852 to Berlin, where, with the exception of a short sojourn at Dresden, he settled as a teacher of music and singing. After Grell was elected director of the Singacademie, Kuester obtained, in 1857, that musician's place as Court-Cathedral-Organist. Having acted for many years as teacher of singing at the Louisestädtsche Realschule, he resigned on the 1st January, 1877, on account of continued ill-health, his post as organist as well as that of teacher of singing in the Friedrich Werder Gymnasium. As a composer he wrote various operas and oratorios (*Judith*, *Die Erscheinung des Kreuzes*, *Julian der Abtrünnige*, *Johannes der Evangelist*, *Das Wort des Herrn*, *Die ewige Heimath*, *Hermann der Deutsche*), psalms, cantatas, motets, songs, orchestral works, and organ-preludes, some of which he made public through the printing-press. His vocal works have often been successfully performed here and elsewhere. As a writer on musical subjects he contributed to the *Neue Berliner Musikzeitung* and *Echo*, besides being the author of the following independent essays: "Ueber Handel's 'Israel in Egypten'" (On Handel's "Israel in Egypt"), Berlin, 1854; *Populäre Vorträge über Bildung und Begründung eines musikalischen Urtheils mit Erläuternden Beispielen* (Popular Lectures on the Formation and Foundation of a Musical Judgment, with Explanatory Examples); Leipzig, Breitkopf und Härtel. These lectures were divided into three series or "Cycli," namely:—Cyclus I. The most simple Tone-forms; Cyclus II. The higher Tone forms; Cyclus III. On Tone-purport. Cycli I. and II. are the fruit of a more extensive series of lectures publicly delivered by the author in the years 1869, 1870, and 1871. Illness prevented him from delivering Cyclus III. Kuester helped to found the Berlin Tonkünstlerverein (Berlin Association of Composers) of which Professor and Dr. Alsleben is now President. We sincerely regret Kuester's death; he leaves behind him the reputation of a composer of great knowledge and of a clever writer.

TH. R.

—Berlin, the 20th March, 1878.

Music in Leipzig.

Correspondence of the Philadelphia Evening Bulletin.

LEIPZIG, April 1st, 1878.—The programme of the twenty-first and last Gewandhaus concert was the following:—

Ph. Em. Bach.....	Symphony in D major
G. F. Händel.....	Aria from Cecilian Ode
Joseph Haydn.....	Symphony in D major
W. A. Mozart.....	Aria from Idomeneo
L. v. Beethoven.....	Symphony in C minor

The concert might aptly have been termed an historical one, showing the development of the symphony from Bach to Beethoven; it was also a condensed history of music in general, covering a period of nearly two centuries.

The orchestra, under the inspired leadership of Carl Reinecke, aided by his able Concertmeister Röntgen and Schradieck, completely met and fulfilled the most exacting expectations in the performance of the parts allotted to it, and was worthy, if ever an orchestra was, of its noble task. The arias were sung by Fräulein Weckerlin, from Munich. The culminating point of the concert was, of course, the C-minor symphony; it never before seemed to sound so grandly, and it fittingly terminated the long series of these famous concerts.

The following will convey an idea of the enormous activity of the Gewandhaus for the season just closed: Twenty symphonies, of which number five were of Beet-

hoven (Nos. 3, 5, 7, 8 and 9); three of Schumann (Nos. 1, 2 and 3); two of Haydn, and one each of Ph. E. Bach, Brahms, Gade, Hiller, Mozart, Mendelssohn, Rietz and Svendsen; five orchestral compositions consisting of more than one movement (suites, variations, etc.); twelve choral compositions, among these Haydn's "Seasons;" twenty overtures, sixteen concertos for various instruments, eighteen instrumental solos, twelve arias, and thirty-six songs, in all one hundred and thirty-nine numbers.

The names of the composers in alphabetical order were: J. S. Bach, J. Ch. Bach, Ph. E. Bach, Beethoven, Brahms, Bruch, Cherubini, Chopin, Dietrich, Ernst, Faccio, Franz, Field, Gade, Gluck, Götz, Graziani, Hiller, Haydn, Haendel, Jadasohn, Jensen, Joachim, Lachner, Liszt, Lotti, Mendelssohn, Mozart, Rameau, Radtke, Reinecke, Rietz, Rossini, Rudorff, Rubinstein, Sucher, Saint-Saëns, Schubert, Schumann, Spohr, Sarasate, Schulz-Schwerin, Scharwenka, Schradieck, Svendsen, Taubert, Vloeti, Vieuxtemps, Volkman, Weber, Wagner, Winter, Witte and Wieniawski.

The soloists were Fräulein Olden and Weckerlin, the Frauen Koch-Bossenberger, V. Edelsberg, Joachim, Schimon-Regan, Schuch-Proska, Kelle-Murjahn and Sucher, Gura and Vogl as vocalists; Reinecke, Saint-Saëns, Brahms, Scharwenka, Ordenstein, Fräulein Hippus and Jacobsohn, as pianists; Sauret, Wieniawski, Joachim, Sarasate, Schradieck and Fräulein Haft, as violinists; Grützmacher and Schröder, as violoncellists.

Brahms, Hiller, Joachim, Rudorff, Saint-Saëns and Svendsen personally conducted their respective compositions.

Rienzi, *Lohengrin*, *Der Prophet*, *Der Erlös* (Halévy) and the *Barber of Seville* have been the operas given recently. In the first three, A. Schlott, tenor, from Hanover, sang the solos of Rienzi, Lohengrin and Leyden. He is a great artist, and by voice and as an actor, peculiarly fitted for the representation of the prominent tenor parts in Wagner's operas.

JOHN F. HIMMELSBACH.

Music at Wellesley College.

The Trustees of this flourishing institution have placed music on an equal footing with the other College Courses, having established a Musical Course of five years beginning with the present Collegiate year. The very complete scheme of studies is set forth in the *Calendar for 1877-'78* as follows:

This course is intended for those who have peculiar musical taste and talent, and wish to attain a high standard of classical culture. A full description of the courses is given, in order that candidates may understand the nature of the instruction and the thorough study that will be required if they select either of the three courses.

The branches taught will be Piano-forte, Organ Playing, and Solo Singing, Harmony, Counterpoint and Fugue, Composition, Theory, History, and Aesthetics of Music.

There will be three regular courses of instruction, either one of which may be selected—the Piano-forte, Organ, and Voice. Classes of two or more will be formed, if desired. All pupils in Music will study Harmony during the first and second years, Counterpoint and Fugue during the third and fourth years, and Composition the fifth year. Musical Theory will be studied during the second and third years, History and Aesthetics of Music during the fourth and fifth years.

The Musical Library contains a choice collection of works for the use of the pupils. The entire Musical Course is strictly classical, and has been arranged with the object of giving a thorough knowledge of the science of Music, developing the highest degree of technical skill, and cultivating pure taste and style.

COURSE OF STUDY FOR THE PIANO-FORTE.

FIRST YEAR.

Tausig's Daily Studies.

Selections from the following works:

Cramer-Etudes; Czerny-Etudes, Op. 740, 2 Books; Czerny—"Method of Legato and Staccato," Op. 835; Krause-Etudes, Op. 5; Krause-Etudes, Op. 9; Loeschorn-Etudes, Op. 67, Books I and II, Op. 136; Jensen-Etudes, Op. 32; Mayer-Etudes, Op. 295; Bach's Inventions; Select pieces to be played without notes; Solo, and Piano and Violin Sonatas of Haydn and Mozart; easier Sonatas of Beethoven; Songs without Words, Mendelssohn; Pieces for four hands; smaller works of best modern composers.

SECOND YEAR.

Tausig's Daily Studies.

Selections from the following works:

Clementi's "Gradus ad Parnassum" (Tausig); Eschmann-Etudes, Op. 22; Bennett-Etudes, Op. 11; Carl Mayer-Etudes, Op. 119; Moscheles-Etudes, Op. 70; Bach's six French Suites; Bach's six English Suites.

Sonatas by Beethoven and Schubert; larger pieces of Bach, Scarlatti, Mendelssohn and Schumann; Concertos by Mozart; Concerted music; selections from best modern composers.

THIRD YEAR.

Selections from the following works:

Grand's Etudes, Op. 21; Harberbier—"Etudes-Poésies;" Eschmann-Etudes, Op. 16; Chopin-Etudes, Op. 10; Henselt-Etudes, Op. 2; Henselt-Etudes, Op. 5; Kullak's Octave Studies; Moscheles-Characteristic Studies, Op. 75; Bach's "Well-tempered Clavichord."

Sonatas, Concertos by Mendelssohn, Weber, Beethoven and Hummel; Concert Pieces by Bach, Chopin, Schubert, Schumann, Thalberg, Moscheles, Liszt and Rubinstein.

FOURTH YEAR.

Chopin-Etudes, Op. 25; Kullak's Octave Studies; Bach's "Well-tempered Clavichord;" Sonatas; Concerted Music; Concertos by Mendelssohn, Schumann, Beethoven and Chopin; Concert Pieces by modern writers, Liszt, Rubinstein, Tausig, Raff, Chopin, Brahms, Bennett, Schumann, Mendelssohn, Reinecke, Saint-Saëns, Rheinberger, Henselt, and Paine.

FIFTH YEAR.

Selections from the following works:

Liszt-Etudes, Rubinstein-Etudes and Preludes, Alkan-Etudes.

Sonatas, Concerted Music; Concertos by Beethoven, Chopin, Saint-Saëns and Rubinstein. Concert Pieces continued.

COURSE OF STUDY FOR THE ORGAN.

FIRST YEAR.

Rink Organ School, Book IV.

"The Organist," by Southard and Whiting (for Instrumentation.)

Lemmens's Organ School, Book II.

"Arrangements from the Scores of the Great Masters." W. T. Best.

Preludes, Fugues and Concert Pieces by Bach, Mendelssohn, Merkel, Gullmant, and other composers.

Introduction to extempore playing, and accompaniments for solo and chorus singing.

SECOND YEAR.

Mendelssohn's Sonatas, Op. 65.

Merkel's Sonatas.

Best's "Arrangements," continued.

Works of Bach, continued.

Extempore Playing, continued.

Accompanying solo, choir, and chorus with orchestra.

THIRD YEAR.

Bach's Preludes, Fugues, etc., Ritter's Sonatas, Handel's Concertos, Best's "Arrangements," Concert Pieces by the best German, French, and English composers. Accompanying continued.

FOURTH YEAR.

Rheinberger's Sonatas, Grand Studies, Preludes, Fugues, Toccatas, Fantasias, and Variations, by Bach, Handel, Mendelssohn, Hesse, Rink, Gullmant, Best, Buck, Whiting, Paine, Widor, and Saint-Saëns. Accompanying continued.

FIFTH YEAR.

Bach's Trio Sonatas, Preludes, Fugues, Toccatas, Fantasias, Variations, Passacaglia, etc., Thiele's Concert Pieces, Best's "Arrangements," Grand Concert Pieces by the best masters.

Lessons as to the structure of the Organ, tuning, and repairing.

COURSE OF STUDY IN SOLO SINGING.

FIRST YEAR.

Physiology of the Voice. Rules for breathing, and their practical application to the formation of simple, pure tones, of uniform force. Study of the diatonic scale in slow tempo on the vowel *a*. Practical application of the rules for breathing to the study of blending the registers of the voice. Intonation. Study of the slow trill. Study of the diatonic scale on the Italian vowels *e* and *e*. Exercises.

SECOND YEAR.

Continued study of the trill. Study of the Italian vowels *i* and *u*. Solfeggio practice, as preparatory to pronunciation. Etudes for soprano. "36 Leçons faciles et graduées pour le Chant." Luigi Bordese (easy studies of short range.) "24 Vocalises pour Mezzo-soprano ou Soprano," Marchesi. Etudes for Alto. Panofka, Op. 81. Nava's Studies for Alto, arranged by Teschner, ner, Books I and II. Nava, Op. 22, Book I. "Vocalises pour Contraltti," Marchesi.

THIRD YEAR.

Study of Italian melody. The Aria. Renewed study of the practical application of the rules of breathing, in equalizing the voice and increasing its compass. Study of the trill. Etudes for mezzo-soprano and soprano, selected from Bordogni. Etudes for Alto: Nava, Op. 12, Book III. Analysis of English vowels and diphthongs. Mode of treatment in singing English text. Select Italian and English Songs. Studies in Expression and Phrasing.

FOURTH YEAR.

The Aria continued. Recitative, Dramatic Accent, advanced study of Breathing as a source of expression.

For Soprano.—Lamperti's "Studies of Bravura," Books I and II. Bordogni's advanced Etudes in Bravura.

Continued study of the trill.

Alto. Continued study of Nava, Op. 22, Book III.

Selections from Operas.

Twelve Operatic Arias for Soprano;

Twelve Operatic Arias for Alto, arranged from Handel by Robert Franz.

Continued study of Accent and Phrasing. Select German Songs.

FIFTH YEAR.

The Aria continued.

Further study of Recitative, Dramatic Accent and Phrasing.

Continued study of Breathing as a source of expression. Oratorio. Opera. English, German, Italian and French Songs.

To this course will be added, from time to time, at the discretion of the teacher, the study of Duets, Trios and part-singing; also, recreations in the form of simple ballads and songs, selected according to the ability and progress of the pupils, so that they will not interfere with the regular and more severe prescribed study.

THEORETICAL TEXT-BOOKS USED IN THE STUDY OF

HARMONY AND COMPOSITION:

Richter's Harmony (translations by Parker, Taylor.)

Richter's Counterpoint (translated by Taylor.)

Haupt's Counterpoint and Fugue (translated by Eddy.)

Dwight's Journal of Music.

BOSTON, MAY 11, 1878.

Concerts.

SANDERS THEATRE, CAMBRIDGE. The sixth and last subscription concert of the second season (Tuesday evening, April 23) was fully equal to the best. The Thomas Orchestra bore the whole burden of the following excellent and solid programme:

1. Overture to *Coriolanus*, in C minor, Op. 62, Beethoven
2. Duo Concertante for Violin and Violoncello, with Orchestra, in A major, Op. 53.....Paine
Allegro non troppo, Adagio molto e cantabile, Allegro non troppo.
3. a. Prelude,Bach
b. Choral,Bach
c. Organ Fugue in G minor,Bach
Adapted for Orchestra by J. J. Abert.

1. Nocturne and Scherzo from the music to "A Midsummer-night's Dream," Op. 61, Mendelssohn
2. Symphony, No. 2, in B flat, Op. 38.....Schumann

The Overture and the Symphony were given with a glorious fire, as well as with fine artistic discrimination and true force of contrast and expression. Both are works which one can never tire of hearing. The pieces from Mendelssohn's fairy music were exquisitely rendered, particularly the Scherzo.

Herr Abert's adaptations from Bach have several times been given by Mr. Thomas in the Boston Music Hall. The Choral, harmonized for brass instruments alone, is rich and noble, and in strong contrast to the gentle Prelude (No. 4, *Andante con moto*, in C sharp minor) from the "Well-tempered Clavichord." But we thought the brass too overpowering in the orchestral transcription of the great G-minor Organ Fugue. All those instruments of course are in the Organ; there they are blent in just proportions; but we do not remember to have heard that Choral standing boldly out from the midst of the Fugue as given on the Organ. Be this as it may, the intrinsic power and wealth and growing grandeur of the composition, with all its voices so distinctly individualized by the orchestra, and worked up to an exciting climax, almost took the audience off their feet, and the call for a repetition was irresistible; old Bach won believers that time!

Professor Paine's new composition is elaborate, brilliant, richly scored, and abounding in bravura passages for the two instruments in the foreground. The combination of violin and cello solo against such brilliant orchestration hardly seemed a fortunate one; for, though both played very skillfully, the heavier instrument often struggled at disadvantage to keep up with all the rapid movements of its lighter and freer leader. Once, however, it had a fine chance, in the Adagio, to sing some melodious

and charming on its own account; that movement, with the beautiful transition into it from the Allegro, was particularly beautiful. The work was warmly applauded, and the whole concert gave great satisfaction.

MISS WINSLOW'S second Pianoforte Recital, since her return from her earnest studies in Stuttgart, was given at Union Hall on Tuesday afternoon, April 23. Miss LILLIAN BAILEY sang, and the programme was of a very chaste and interesting character, as follows:—

- Sonata, D Minor, Op. 31.....Beethoven
Song, "Pur dieci,".....Lotti
Prelude and Fugue, F Minor.....Bach
La Petite Valse.....Henselt
Gavotte.....Silas
Chants Polonais.....Chopin-Liszt
Romance—"Jeanne d'Arc au Bucher,".....Liszt
Etude—"Si oiseau j'étais,".....Henselt
Polonaise, No. 3, Op. 26.....Chopin
Song,—"My heart's in the Highlands,".....Franz
Nocturne, No. 2, Op. 15.....Chopin
Valse Caprices.....Schubert-Liszt

The charming young pianist more than confirmed the generally good impression which she made earlier in the season. If her self-possession were equal to her musical feeling and intelligence, her practised skill and her determination and enthusiasm, expressed in every feature of her fine face, we should regard her artistic career a sure one. As it is, we cannot doubt that the nervousness, which partially balked some of her efforts, will soon wear off. To her rendering of that "Tempest" Sonata of Beethoven we listened with no small satisfaction throughout. The romantic, picturesque first movement was played with fire and fine discrimination; the broad, rich Adagio was stately and imposing; and the graceful Rondo Allegretto had the right Ariel grace and airiness. The Bach Prelude and Fugue was evenly and clearly rendered. In the little Henselt Waltz she forgot herself, or her left hand "forgot its cunning;" and the almost angry pluck with which she recovered herself and plunged into the Gavotte by Silas added much to the life and interest of that quaint number. Henselt's "If I were a bird" was exquisitely played; and there was not much wanting in the interpretation of the Chopin and Liszt pieces.

The fresh young singer was well matched with the fresh young pianist. Both the old Italian Aria and the Scotch song by Franz were charmingly sung. In the Joan of Arc Romance by Liszt—lurid and painful as the subject is—there is fine scope for intense lyric declamation and rapt religious joy and triumph over *la belle France* saved; and in this she showed a power and reach of voice, and an impassioned accent hardly anticipated in one so young. Pity only that Liszt should spoil his song by that poor, cheap cadenza just before the end!

Miss Winslow repeated the principal numbers of her programme in a recent New England Conservatory Concert.

MISS FANNY KELLOGG'S CONCERT (Union Hall, Monday evening, April 29). In spite of the blinding lightning and the pouring rain, a fine audience enjoyed one of the very best concerts of the whole winter, both as regards programme and performance. Every one of the selections was of a high, pure character, all in keeping with each other, nor did anything intrude itself, even under privilege of an encore, which was not worthy of such company. The example is rare, and merits special commendation.

- Songs—*a.* "Du bist wie eine Blume,".....Schumann
b. "Wanderer's Song,".....Schumann
Recitative and Air from "Judas Maccabæus"—
"From Mighty Kings,".....Handel
Miss Fanny Kellogg.
a. Nocturne in C-minor, Op. 48,.....Chopin
b. Etude in E-flat major, Op. 10,.....Chopin
Mr. B. J. Lang.

- a.* Rastlose Liebe.....Franz
b. Geheimnis.....Schubert
Miss Fanny Kellogg.
Spring Night.....Schumann
Dr. Bullard.
Air from "Acis and Galatea," "As when the
dove,".....Handel
Miss Fanny Kellogg.
Introduction and Allegro Scherzando from Con-
certo No. 2, Op. 22.....Saint-Saëns
Mr. B. J. Lang.
(Orchestral accompaniment on a second piano-
forte, played by Mr. G. W. Sumner.
Recitative and Air from "Roberto il Diavolo,"—
"In van' il fato,".....Meyerbeer
Miss Fanny Kellogg.

Mr. M. W. WHITNEY and Mr. J. F. WINCH had been announced to sing; but, owing to the illness of the former, Dr. BULLARD furnished a most acceptable substitute in the three beautiful songs by Schumann, and he never sang better. Miss Kellogg has developed wonderfully as an artistic singer during the past year. Her voice has gained in volume, in evenness, in sweetness and in *sostenuto*. She seems to be wholly drawn in the direction of sound and noble music, and bids fair to become, indeed she is already, one of its best interpreters among us. Such tasks as those two Handel Arias seldom find a singer better prepared to cope with them. The recitative from *Judas* was declaimed in a large and noble style, and the air "From mighty Kings" was brilliantly delivered. We have before spoken of her artistic and expressive singing of "As when the Dove." It was equally fine this time, sung, not as before with orchestra, but with the truly Handelian pianoforte accompaniment which Mr. DRESSEL had developed from the score. All the accompaniments were played by him in his inimitable way, so true to the composer and so helpful and uplifting to the singer. The two strongly contrasted songs by Franz and Schubert: Goethe's "Rastlose Liebe," and the exquisite "Geheimnis," told for their full worth and beauty. The Meyerbeer music—Isabella's fascinating melody in the beginning of the second act of *Robert*, with all its difficult and brilliant florid passages, was very effectively sung and perfectly accompanied so far as a pianoforte could do it. For an encore Miss Kellogg sang one of Taubert's charming Songs of Childhood: "The Farmer and the Pigeons," to the delight of the audience. Mr. LANG played the C-minor Nocturne by Chopin with his usual certainty and finish; the difficult Arpeggio Etude, in E flat, had hardly the airy grace and lightness which characterize the piece; but he had his revenge with interest in the brilliant *Scherzando* by Saint-Saëns, which we can scarce imagine anybody playing better.

MISS EMMA C. THURSBY. A complimentary concert was given by this charming singer in the Music Hall on Tuesday evening, April 30, in compliance with an invitation from the Governor and other prominent Boston gentlemen, with this programme:

1. Overture to *Rosamunde*.....Schubert
2. Aria.....Gounod
Mr. Fessenden.
3. In Questa Tomba.....Beethoven
Miss Anna Drasdil.
4. Larghetto and Allegro Vivace from F-minor
Concerto, Op. 21.....Chopin
Madame Madeline Schiller.
5. Aria—"Queen of the Night,"—Magic Flute,
Mozart
Miss Emma C. Thursby.
6. Andante, from the "Italian Symphony,"
Mendelssohn
7. Overture—"The Return from Abroad,"
Mendelssohn
8. "Oh! Mio Fernando,".....Donizetti
Miss Anna Drasdil.
9. Song—"Over the far blue hills, Marie,"
Mr. Fessenden.
10. Aria—"Préaux Clercs,".....Hérolt
Miss Emma C. Thursby.
11. March, Suite Op. 91.....Raff
Madame Madeline Schiller.
12. Duet—"Giorno d'Orrore"—Semiramide,.....Rossini
Miss Thursby and Miss Drasdil.
13. March.....Orchestra.

Mr. FESSENDEN appeared in the place of Mr. Whitney, who was still confined by illness; and

the sweet-voiced, delicate and even Tenor's singing had its usual charm. Miss DRASDIL exhibited her worst faults of style, and her harshest inequalities of voice in Beethoven's "In questa tomba;" but appeared to much better advantage in the hacknied "O mio Fernando" and in the duet from *Semiramide*. She also sang an English ballad for an encore with a great deal of expression.

Miss Thursby was hardly in her best voice, showing signs of fatigue; but her rendering of the Aria from the *Magic Flute*, both the tender opening: "In felice," etc., and the high soaring Allegro bravura, was eminently finished, pure and satisfactory. And the Air from *Le Pré aux Clercs* was a most brilliant and refined piece of execution. Of course she was called upon for several encore pieces, and received throughout with very cordial enthusiasm.

Mme. SCHILLER looked ill, but showed herself the artist that she always is. The orchestra was very small, yet the *Rosamunde* Overture and the two Mendelssohn selections had fair treatment at its hands, under the conductorship of Mr. ZERRAHN. The piano accompaniments were well played by Mr. S. L. STUDLEY.

Mr. WM. H. SHERWOOD, who has now completed his last series of three concerts at Union Hall, continues to confirm and deepen the impression among musical people of his rare talent, his all-sufficient technique, his thoughtful and intelligent reading of all the important piano composers, old and new, and of a certain electric fire which he throws into each interpretation. In the third concert, his accomplished wife bore her share of the labors and the honors. Here are the two programmes:

Wednesday, 3 P.M., April 24.

- XII Etudes Symphoniques, Op. 13, Robert Schumann
Theme, Variations and Grand Finale.
Mr. Sherwood.
Tarantella—"Già la luna,".....Rossini
Mr. C. R. Hayden.
"Cujus Animam," from Rossini's "Stabat Mater,".....Liszt
Miss Sadie R. Symonds.
a. Fantasia, C minor.....Bach
b. Etude, Op. 10, No. 11, E flat major.....Chopin
Mr. Arthur B. Whiting.
Scena and Prayer from "Der Freyschütz,"
Von Weber
Miss Lillian Bailey.
a. Songs without Words, No. 23, A minor, No. 1, E major.....Mendelssohn
b. Scherzo in B minor, Op. 24 (New).....Philip Rüfer
Song—"Auf dein Wohl trink' ich Marie,".....Rubinstein
Mr. C. R. Hayden.
a. "Auf den Bergen," Op. 19, No. 1.....Edv. Grieg
b. Etude, Op. 10, No. 8, (on the black keys).....Chopin
Miss Mary A. Todd.
Polonaise in E major.....Liszt
a. "Stimme der Liebe,".....Schubert
Songs—
b. "Frühlings Ankunft,".....Franz
Miss Lillian Bailey.
Barcarolle, G minor, Op. 123, (New),
Theodor Kullak.

Thursday Evening, May 2.

- Theme and Variations, Op. 15, for two pianos,
Alexis Holländer
Mr. and Mrs. Sherwood.
a. Venetianisches Gondellied.....Mendelssohn
b. Rheinisches Volkslied.....Mendelssohn
Mr. C. R. Adams.
Kamennol Ostrow, Op. 10, No. 22.....Rubinstein
Miss Grace D. Sherwood.
a. Waltz, Op. 64, No. 2.....Chopin
b. Romanzen, Op. 25, No. 2 and No. 1.....Schumann
Mr. Sherwood.
"Nobli Signor," from "Les Huguenots,"
Meyerbeer
Miss Adelaide Philipps.
a. Impromptu, Op. 36.....Chopin
b. Au bord d'une source.....Liszt
Mrs. Sherwood.
a. Valse Noble, No. 3.....C. F. Weitzmann
b. Rondo, from Sonata, Op. 34.....Weber
Mr. Sherwood.
"Das Herz am Rhein,".....Hoelzel
Mr. C. R. Adams.
a. Waltz, Op. 63, Cah. 9.....Rubinstein
b. Maehrchen, Op. 162, No. 4.....Raff
Mrs. Sherwood.
"O del mio dolce-ardor,".....Stradella
Miss Adelaide Philipps.
Les Préludes—Symphonic poem.....Liszt
Mr. and Mrs. Sherwood.

A succession of accidents prevented our hearing but a portion of either of these concerts. But we managed to make sure of Schumann's *Etudes Symphoniques*, and can speak in almost unqualified praise of Mr. Sherwood's rendering of that extremely difficult work, so full of meaning, power and beauty; the Variations were each and all set in their true light and characteristically expressed. Numbers 3, 4 and 8, were performed by pupils of Mr. Sherwood.

In the last concert we entered late,—just in time to hear Miss PHILLIPS sing the Page's Song: "Nobil Signor," which was a treat, so rich and true was her voice, and with such finished style and courtly ease of manner did she give it. The fine old serious Aria by Stradella, too, was sung with large and true expression. And while we speak of singing, we must not forget the manly, ringing quality of voice with which Mr. ADAMS threw his whole power into that patriotic German song, nor his perfect phrasing and enunciation. Mrs. SHERWOOD showed that she had lost nothing of the ease and grace of style that have always charmed in her piano-playing. Mr. Sherwood's performance of Weber's *Moto Perpetuo* Rondo was something marvellous for the fluency and even perfection of its movement. The four-hand arrangement of Liszt's "Les Preludes," finely executed as it was, gave a more adequate idea than we had expected of a work whose charm lies so much in the instrumentation.

MISS LILLIAN BAILEY. The testimonial concert tendered to the favorite young Soprano by the Second Church Young People's Fraternity (Saturday evening, May 4), was altogether a success. Union Hall was crowded: Miss Bailey sang her best; "The Lord is a man of war" went grandly; Mr. HAYDEN contributed much to the evening's pleasure; and so did Mr. LANG, who repeated his welcome contributions to a concert above noticed. The programme was:

1. Jewel Song from "Faust,".....Gounod
Miss Bailey.
2. a. Nocturne in C minor,Chopin
b. Etude in E-flat major,
Mr. B. J. Lang.
3. Aria from "Don Giovanni,"—"Dalla sua pace,".....Mozart
Mr. C. R. Hayden.
4. Songs—{ a. For Somebody, } .Franz
 { b. Ah, were I but a Little Bee }
Miss Bailey.
5. Duet from "Israel in Egypt,"—"The Lord is a Man of War,".....Handel
Mr. J. F. Winch and Mr. M. W. Whitney.
6. Romance—"Jeanne d'Arc au Bûcher,".....Liszt
Miss Bailey.
7. Romanza—"Dormi pure,".....Scuderi
Mr. C. R. Hayden.
8. Introduction and Scherzo from G-minor concerto.....Saint-Saëns
Mr. B. J. Lang.
9. Duet—"Una Notte in Venezia,".....Arditi
Miss Bailey and Mr. Hayden.

Verdi's Requiem.

The Handel and Haydn Society are to be thanked and praised for giving us so fine an opportunity of hearing Sig. Verdi's most important work, the Requiem Mass which he composed for the anniversary of the death of his friend, the novelist and poet, Alessandro Manzoni;—a work which has filled all Italy with enthusiasm and has found many admirers in France, Germany and England. We have copied on another page a glowing Italian article written about it immediately after the first performance, at Milan, May 22, 1874; also from the *Advertiser* of a few days since a careful invoice of the contents of the work from the pen of an admirer, putting a pretty generous valuation upon each item of the list. This will save us many words. That the performance was of remarkable excellence; that the four solo singers were all equal to their trying task; that the great chorus had been thoroughly

drilled and were efficiently led by the energetic conductor, CARL ZERRAHN; that the great Organ contributed of its might sufficiently and discreetly under the hands of Mr. LANG; and that the work really inspired both the singers and the larger portion of the audience with enthusiasm, there is no denying. Some even testify to listening all through with profound emotion. With some no doubt it was genuine; but there are many who confound mere wonder and surprise with deep emotion, who fancy their hearts stirred when they are only startled by some outward and sensational effect; and what so apt for this as a grand conjuring up of sounds and images of wrath and terror through all the modern means of instruments and voices? When the evidence is all in, at all events when the work shall have become in some degree familiar, the dissenting voices to this profound impression will be found to be not few.

For our part we listened with great interest. We found in this music much that was delicate and beautiful; much that was touching; passages here and there that breathed rest and peace, the proper sense of *Requiem*. But all these traits seemed fragmentary; they were too soon lost in things startling and noisy, with the constant aim to frighten the imagination. We found cheap and coarse effects in plenty; and these reproduced again and again until the effect grew feeble. We traced also those results of a profounder musical study, those careful marks of contrapuntal, fugal, polyphonic lore, of which Verdi is said to have availed himself of late (beginning with his Egyptian Opera *Aida*), and by the putting on of such armor his great native genius is supposed to have rendered itself all-powerful for all great work. We could perceive, too, where he had not disdained to borrow hints of effect from Meyerbeer and Wagner; so that, uniting in himself at last both German and Italian, he must needs be henceforth (in the eyes of his admirers) doubly powerful. But to our mind Verdi is Verdi still, and nobody else. His individuality, his genius, such as it was and is, remains. From *Aida* and from *Il Trovatore*, and even from this *Requiem* he looks out on us with the same eyes and habitual expression. He may have begun to score more carefully; he may make more use of fugue and counterpoint; he may have studied Berlioz on modern instrumentation; till he can produce a work more complex and less superficial in its structure technically; but the spirit is not changed; the genius is no more, no less; the inspiration comes from the same source, tends to the same ends, namely, overstrained intensity of passion, often carried to a frantic pitch, and physical, sensational surprises.

We cannot speak for Catholics, or for Italians, who are nominally at least all Catholics. We take it for granted, Verdi is a Catholic, as was his friend Manzoni; that the Requiem was composed for Italians and for Catholics, after the traditional text of the Church, and that the composer's effort was as far as possible to realize in music the mediæval literal belief in all the terrors of the judgment day as set forth in that powerful old Latin Hymn, the *Dies ira*. Yet we must confess that to us here, in the light of the Nineteenth Century ideas, it does seem a strange way for an intellectual musician, a patriot of the young, free Italy, to pay honor to the memory of a gentle poet friend, by conjuring up over his grave all the terrors of the last trump and everlasting fires, with the frantic screams and prayers of frightened sinners. Is this the way to sing a loved soul to rest? Is this a *requiem* in any but a traditional, conventional, ecclesiastical sense? For peace and gentle prayer and benediction occupy the smallest space amid the terrors of this vast ap-

palling panoramas; the *Dies ira* claims almost the whole of it. But Verdi, as we said before, is Verdi; and it was hardly to be expected that the composer of the *Trovatore*, the pervading musical idea of which is whirling flame and burning at the stake,—"il rogo" being the image burnt upon the brain of his poor crazy gypsy mother and her minstrel son—could resist the temptation, armed now with such new means, to try his hand upon a vastly wider canvas in Miltonic flaming scenery a thousand times more lurid and appalling. Might not a truer and a sweeter service for the dead suggest itself in Goethe's Requiem for Mignon, in which Schumann's heart found a lovely subject for his lyre?

But taking the Manzoni Requiem as it is, framed upon the old Latin text, as sanctioned by the Church, and for which Jomelli, Mozart, Cherubini and other masters have furnished classical models, let us try to gather up a few scraps of the impressions made upon us as the seven numbers of the work unfolded.

1. We must acknowledge tenderness and beauty in the opening *Requiem*, which is like a murmured prayer for peace; and sweetly does it glide into the major at the words: *Et lux perpetua*, and return after *Te decet hymnus*. This is all very simple, and modestly expressed. The *Kyrie*, which follows, is not in the elaborate form of a set fugue (with double subject) like Mozart's, nor has it the beauty of that; yet with its imitations in the four solo voices, and four chorus parts, it is elaborate enough, and not without beauty, and a promise of still nobler things to come; only we cannot feel beauty or meaning in that dull, groping accompaniment with which it begins and which savors too much of his earlier operas. The first number, however, is one of the best parts of the work.

2. *Dies ira!* Here everyone was startled by what, the more we think of it, appears to us a cheap and coarse effect. It is an attempt at quite too literal, realistic, palpable a picture of the "crack of doom." The world is on fire, the dead rising from their graves, the universal air filled with frantic shrieks and cries for mercy. With all his brass, his fierce chromatic scales, his scurrying blasts of sound, half the voices descending in chromatics, while the sopranos and tenors hold out one high note, making altogether the extreme of discord, he does his best indeed to realize the supposed occasion; weak nerves may be frightened; all may be startled out of their dull complacency for a moment; they may call it grand and awful; but is it really sublime? Is its appeal to the spirit, or only to the senses? And when this pandemonium breaks loose again in the middle, and still again near the conclusion of the work, does it not seem more and more a false alarm? What sort of a "profound emotion" is this which can respond at all to such a bolsterous appeal? Mozart and Cherubini with much more quiet means, and without overstepping the modesty of Art, still making music, which in its nature is and must be beautiful, touch the inward spiritual springs of awe and guilty fear with a much surer hand. Not to speak of Mozart's great Requiem, in his *Don Giovanni*, where the statue enters in the last scene, there is music which seems to shake the foundations of the earth and of one's very soul, and yet it is all beautiful, pure music; that speaks to the soul, this to the senses and the nerves.

To usher in the *Tuba mirum* Verdi has indeed contrived a great effect; his four pairs of trumpets, some near, some at a distance, as if ringing from the four quarters of the world, are managed with much skill and are most exciting. It is not a new device however; you have heard it in *Lohengrin*, where the clans are mustered, only with a livelier strain; and Berlioz in this same part of his Requiem had employed not pairs of trumpets only, but cornets, trumpets, trombones, ophicleids, etc., in four separate orchestras of brass, each numbering ten or more, and placed at the four corners of the choral mass, besides eight flageots and three four horns stationed in the middle. The *Tuba mirum* here, however, is decidedly impressive; we hardly know whether to say as much of *Mors stupet*; it is certainly bizarre; but it introduced to us a noble voice in Herr BLUM, who knows how to use it. *Liber scriptus* is made a mezzo soprano solo of earnest character, intense dramatic accent, full of a warning and sincere expression, and well suited to Miss ADELAIDE PHILLIPS, who sang it nobly and with feeling. This and other solos in this middle portion contain real beauty and originality, and it is only natural that much of the best music should lie so near the heart of the work. During the solo are heard faint whispers of the words *Dies ira*, which lead into a strong pathetic chorus on the second subject of No. 1, which is more like human music than the lurid and sulphureous introduction.

—But here, right in the heart and best part of the matter we must pause, for there is no room left, and there is much left to say; there is nothing for it but to add reluctantly: *Schluss folgt*.

CHICAGO, APRIL 18. Here is the conclusion of our Correspondent's letter, for which we had no room in our last number. It is but one of many honest protests which have reached us against that silly and malicious paragraph of the pretended "interviewer" of Mme. Rivé-King.

Having long been more or less acquainted with Julia Rivé-King, I have found her one of the least disposed to speak of herself or her own playing at all. I have never heard her compare her own playing with that of another in any way. As for that nonsense about the touch, it is too absurd. Then too so far from not studying by note, she never plays a piece in a recital (or more commonly a series of recitals) without taking it up and studying it all over as carefully as if it were entirely new to her, looking carefully after every mark and accent. And as for her preferences I have over and over again heard her declare that nothing would suit her better than to play Beethoven, Chopin, and Schumann, to the complete exclusion of the entire school of sensational music, in spite of the immense success she always makes with that kind. Such a paragraph is grossly unjust, especially when you consider that all over the West, in small places where no other piano recitals have ever been given, she has played such programmes as this, for instance, which was sent me from Winona, Minn., by my excellent friend Prof. Merriam, the leading piano teacher in that region. (Miss Whinnery did the vocal parts.)

1. Sonata Appassionata.....Beethoven
2. "O had I Jubal's Lyre,".....Handel
3. a. Romance in F sharp, }
b. Allegro from Op. 26, }.....Schumann
4. c. Spring Flowers, }
5. "Swiss Song,".....Eckert
6. a. Impromptu C sharp minor, }
b. Berceuse, Op. 37, }.....Chopin
7. c. Rondeau in E flat, }
8. Valse Allemagne.....Rubinstein
9. "I must sing,".....Taubert
10. "Morning Journals,".....Strauss-Tausig
11. "She Wandered down the Mountain Side,".....Clay
12. Spring Song.....Mendelssohn
13. Secret Love.....Jensen
14. Rhapsody Hongroise, No. 2.....Liszt

Now if any artist has played a sounder programme than that this winter I have not seen it noticed in the musical papers; and whether played for better or worse, it was thoroughly enjoyed by a large audience in a little town in Minnesota, some four or five hundred miles north-west of this. I think therefore it is due to the encouragement of art that a pianist, who can and does do continually this kind of work, should not be made ridiculous by such evidently malicious misrepresentations as those of the anonymous writer of that paragraph.

Per contra, Mme. King has been solicited by a number of advanced players, to receive pupils this summer. And she has decided to do so to a limited extent, directing her efforts to communicating correct readings of important works, and to the traditions of effective concert-playing, in which, of course, she is a very high authority. I understand that it is her intention to classify the pupils into classes of six or eight, and give lessons of perhaps two hours to the whole class, all of whom should be able to play the work discussed. Each one plays when called on, and the entire reading of the work is thoroughly considered. In such a way I think a student might obtain a more mature and rounded conception of a piece than in private lessons. Less extremely advanced pupils will be taken on pieces within their grasp, while their technical deficiencies will be attended to by other teachers who will be associated with Mme. King. I think there is really a need for this kind of instruction. I have, for instance, in my own class pupils able to manage technically, (and with an artistic conception more than creditable) such pieces as the *Sonata Appassionata*, and in fact pretty much the whole range of standard concert pieces. Such pupils need to hear artists play. This they cannot do even in large cities except at rare intervals. If it be asked: Why give them so important tasks? I reply: they come to school already somewhat advanced. Frequently with a very good foundation. They stay there three, four, and even five years, and work hard. Why shouldn't they play well? And how can they learn music except by studying pieces that are music? This conundrum is hereby given up by

DER FREYSCHUETZ.

"WEAK MIDDLE TONES" AGAIN. We have received the following from Mme. Brinkerhoff, the distinguished Oratorio and Concert singer, and vocal teacher in New York, in answer to the article by a Chicago teacher, which we copied in our last from the *Tribune* of that city:—

MR. EDITOR:—Reading an article in your Journal on

"Weak Middle Tones" has made me feel it almost a duty to contradict such fallacy. I have taught singing for over twenty years; my pupils are scattered all over the United States; indeed, Russia, England, France, Germany, and Italy, have some pupils of mine. I defy any one to name a pupil who has weak middle tones in soprano voices—or the 4th space, E register, in contrast to voices—unless where loss of method, produced by forgetfulness after long illness, has brought it about. The equality of the voice is simply consequent upon right production of, right direction of, and right quantity of breath in delivery; and this can be understood in one lesson, as well as sixty. The time required beyond that is only for breaking up bad habits of imperfect enunciation and defective breathing.

CLARA M. BRINKERHOFF.

—303 East 19th Street, N. Y.

So far as we can see, the difference simply amounts to this: the Chicago teacher finds weak middle tones a common weakness in Soprano voices; the New York teacher declares that said weakness cannot be charged upon the singers she has taught. We print both statements, letting each pass for what it is worth. It is not for us to judge or mediate between the rival methods of leading singing teachers, no two of whom have we ever found to agree about this great mystery of "method." To us the main thing seems to be good singing.

ORGAN MUSIC IN PHILADELPHIA. Mr. S. T. Strang, one of the most promising young organists of the "Quaker City," has given during the past six months, six Organ Recitals at Grace (P. E.) Church, with the following programmes:—

I. October 20, 1877.

Morceau De Concert.....Gullmant
Canon, F sharp, Op. 39.....Merkel
Fugue E flat, (St. Ann's).....Bach
Festal March.....Calkin
Andante Sostenuto.....Batiste
Fantasia Et Fugue, A minor.....Merkel

II. November 24, 1877.

Grand Fantasia and Fugue in G minor.....Bach
Offertoire, Op. 23.....Batiste
Hymn (from 57th Psalm).....Merkel
Miss K. Chandler.
Sonata, E minor.....Ritter
Allegro risoluto—Andante—Allegro con fuoco.
Evening Song.....Rubinstein
Pilgrim's Chorus, (Tannhäuser).....Wagner
Arranged by Liszt.
Home, Sweet Home.....Buck
Grand Solemn March.....Smart

III. December 22, 1877.

Toccata, in F.....Bach
Weihnachtspastorale.....Merkel
(Christmas Pastorale.)
Aufenthalt.....Schubert
Miss K. H. Chandler.
Wedding March.....Buck
Offertoire, F minor.....Batiste
Why?.....Cowen
Miss K. H. Chandler.
Andante.....S. S. Wesley
Finale.....Lemmens

IV. January 26, 1878.

Prelude and Fugue, G minor.....Bach
Andante, Op. 100, No. 2.....Merkel
Master Wm. C. Young.
(Pupil of Mr. Strang.)
Rendi L'Serenio al ciglio.....Handel
Miss M. Sattes.
Sonata, G minor.....Merkel
Maestoso—Adagio—Allegro Assai—Fugue
Adagio, Op. 256, No. 1.....Volckmar
My heart ever faithful.....Bach
Miss M. Sattes.
Marche Celebre.....Lachner
Arranged by Lux.
Theme and Variations, in A-flat.....Thiele
Mr. S. T. Strang.

V. February 23, 1878.

Prelude and Fugue, B minor.....Bach
Rhapsodie, D major, No. 2.....Camille Saint-Saëns
(On Breton Melodies.)
Prayer, (Tannhäuser).....Wagner
Miss M. Sattes.
Sonata in A major, No. 3.....Mendelssohn
Con moto Maestoso—Andante Tranquillo.
Communion, E minor.....Batiste
O Sanctissima.....Lux
Recitative and Aria, (Rinaldo).....Handel
Miss Sattes.
Grand Chorus, Op. 18.....Gullmant

VI. March 30, 1878.

Prelude and Fugue, A minor.....J. S. Bach
Ave Maria. (Transcribed by Liszt).....Arcadelt
(Sixteenth Century.)
a. "Although my eyes in tears," (St. Matthew
Passion Music).....Bach
b. "Never will my heart forsake thee,".....Bach
Miss K. H. Chandler.
Sonata in D minor, No. 1.....Gullmant
Introduction, Allegro—Pastorale—Finale.
Lullaby.....Alexander
Miss K. H. Chandler.
Wedding March.....Buck
Siciliano.....Hopkins
Finale, "Wachet auf, ruft uns die Stimme," Op.
100, No. 4.....Merkel

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Service of the Protestant Episcopal Church.

by S. N. Penfield.

Eleven pieces compose the set, of which we now notice:—
Venite. (Chant form). Ab. 3. E to E. 25
Gloria Patri. (Easy Anthem). Ab. 2. E to F. 25
Venite. (Anthem Form). Eb. 4. d to g. 50
Te Deum Laudamus. Eb. 4. E to a. 1.00
Jubilate Deo. Ab. 4. c to a. 60
Cantate Domino. Ab. 4. E to a. 1.00
Conductors of Episcopal and other choirs will do well to examine.

Davy Jones. E minor. b to E. Molloy. 30
"There lives an old man at the bottom of the sea,
So I've heard tell:—
And Davy Jones is the name of he."
Capital sea song.

The Herring and the Oyster. (Verliebte Haring.) Bb. 3. d to F. Schäffer. 35
Sad fate of an "erring fish."

Three good Ships came sailing in. G. 4. b to E. Giles. 40
"And all the winds to the shore did blow,
And all the sails were as white as snow."
Beautiful words by Alice Cary, to well elaborated music.

The Hidalgo. (Der Hidalgo.) D. 4. d to a. Schumann. 40

"With songs and hearts I'm playing,
Tho' ready for the fight."
A truly "wayward" song, with surprises and startling effects.

Spanish Evening Hymn. Duet. Ab. 4. E to g. Wright. 30

"Ave Maria,
Now let prayer and music."
The "Ave Maria" words are by Mrs. Hemans, and the music fits well to the sentiment.

Instrumental.

Three Morceaux de Salon. By L. Streabegg. each 30

No. 1. Priere du Matin. Melodie. F. 2.
" 2. Echoes des Montagnes. Tyrolienne. F. 2.

" 3. Souvenirs du Bal. Valse. C. 2.
Three pretty pieces, by one who has the rare talent of making easy, and yet good music.

Babes in the Wood Waltzes. 3. Fernald. 50
These babes are named "Gainsboro' Hat," "Grease with Cash," "Happy Little Kids," "Two bad Men," "Man in the Moon," "Johnny Morgan," and "You get more like your Dad." A very Musical family!

Babillarde. Caprice. C. 3. Raff. 40
A capital "study" as well as pretty piece. Belongs to the set called "Les Harmonieuses."

Aria from Orchestral Suite in D. Bach. D. 6. Whitney. 40
The difficulty lies in the Pedal part. Otherwise, it is not especially hard to play.

Dance of the Bayaderes. (Bajaderentanz 1.) Bb. 4. Two Hands. Rubenstein. 50
Four Hands. " 60

Arranged with Rubenstein's exquisite tact, so that in its light flowing melody, one can almost see the graceful evolutions of the dancers.

Old Folks at Home. Variations. G. 3. Warren. 50

Easy and neat variations to a well known air. Modjeska Waltzes. (With Portrait.) 3. Fernald. 50

Three good new waltzes and finale, with a characteristic portrait.

BOOKS.

JOHNSON'S NEW METHOD FOR THOROUGH BASE.

An Instruction Book in the Art of Playing Church or Glee Music, and all other kinds that are printed in Four or More Parts, on the Organ or Pianoforte. By A. N. Johnson. Price \$1.25.
This is at once the most simple and most thorough instruction book extant for learning to play chords. A very large proportion of all who play four-part music on Church or Reed Organs, or on the Piano, play but two or three parts, and do not understand chords. All these will be greatly benefitted by a study of this easy and thorough New Method, which may be learned with or without a master.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E." means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

